

audite

Georg Muffat

# MISSA IN LABORE REQUIES

from the four galleries of the Abbey Church of Muri

Bertali • Schmelzer • Biber

CHURCH SONATAS



Cappella Murensis  
Les Cornets Noirs



**GEORG MUFFAT**

**Missa in labore requies a 24**

*Kyrie* 5:55

*Gloria* 14:08

*Credo* 16:26

*Sanctus* 3:17

*Benedictus* 2:24

*Agnus Dei* 3:50

**ANTONIO BERTALI**

**Sonata a 13 4:10**

**HEINRICH IGNAZ FRANZ BIBER**

**Sonata VI a 5 5:13**

**JOHANN HEINRICH SCHMELZER**

**Sonata XII a 7 4:23**

**HEINRICH IGNAZ FRANZ BIBER**

**Sonata VIII a 5 5:23**

**ANTONIO BERTALI**

**Sonata Sancti Placidi a 14 6:10**



*Soprano solo:*  
*Alto solo:*  
*Tenore solo:*  
*Basso solo:*  
*Soprano ripieno:*

*Alto ripieno:*

*Tenore ripieno:*

*Basso ripieno:*

*Tromba:*

*Timpani:*

*Cornetto/Cornettino:*

*Trombone:*

*Violino:*

*Viola da gamba:*

*Violone in G:*

*Arciliuto:*

*Organo:*

*musical director:*

### **CAPPELLA MURENSIS**

Miriam Feuersinger • Stephanie Petitlaurent  
 Alex Potter • William Purefoy  
 Hans Jörg Mammel • Manuel Warwitz  
 Markus Flaig • Lisandro Abadie  
 Lia Andres • Penelope Monroe  
 Alice Borciani • Caroline Rilliet  
 David Feldman • Bernhard Schafferer  
 Roman Melish • Victor de Souza Soares  
 Cory Knight • Richard Resch  
 Dan Dunkelblum • Michel Mulhauser  
 Marcus Niedermeyr • Valerio Zanolli  
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### **LES CORNETS NOIRS**

Gebhard David • Bork-Frithjof Smith  
 Simen van Mechelen • Detlef Reimers • Fernando Günther  
 Amandine Beyer • Cosimo Stawiarski  
 Brian Franklin • Brigitte Gasser  
 Christoph Prendl • Patrick Sepec  
 Matthias Müller • Tore Eketorp • Leonardo Bortolotto  
 Matthias Spaeter  
 Markus Märkl • Tobias Lindner • Michael Behringer  
 David Blunden • Nicoleta Paraschivescu

Johannes Strobl



### **Georg Muffat – Salzburg becomes a European centre of high baroque music**

When Georg Muffat arrived at the Court of Salzburg in 1678, engaged as court organist by Prince Archbishop Max Gandolph Graf Kuenburg (r. 1668-1687) alongside the congenial musician Heinrich Ignaz Franz Biber (1644-1704), Salzburg could well compete with the neighbouring secular residences of Munich and Vienna.

**“... under the most famous Johann Baptist Lully, thence in Paris flourishing arte have I throughout sixe year, beside others diligently pursued music=studies...”** (*Florilegium primum*, Augsburg 1695)

Muffat was born on 1<sup>st</sup> June 1653 in Megève in the Duchy of Savoy. From 1663 to 1669 he received his basic musical education in both violin and organ as well as in music theory in Paris within the circle of Jean-Baptiste Lully, the *Surintendant de la musique du roi*. Upon his return from Paris, Muffat followed his family, which originated from Scotland on the paternal side and had French roots on the maternal, to Alsace, where he studied at the Jesuit College in Sélestat and was appointed organist of the Strasbourg cathedral chapter in 1671 in Molsheim. In 1674, Muffat took up the study of law at the Catholic Jesuit University of Ingolstadt and moved subsequently to Vienna, evidently with the intention of obtaining the post of organist at the imperial court, in which he was unsuccessful.

### **A cosmopolitan musician – violinist, organist, composer, and music theoretician – at the royal court of Salzburg from 1678 to 1690**

After the desired success had failed to transpire during his stay in Vienna, Muffat turned to Prague, where his only surviving violin sonata was produced in June 1677. It suggests that he possessed exceptional talent not only as an organist but also as a violinist. Muffat's transcription of this *Sonata Violino solo* has been preserved in the music collection of the Bishop of Olomouc, Karl Liechtenstein-Castelkorn (1623-1695), in Kroměříž. This may perhaps indicate that Muffat had links to Prince Bishop Karl Liechtenstein-Castelkorn, a great music-lover, who was in touch with some of the musicians of the Courts of Vienna and Salzburg – amongst others with Johann Heinrich Schmelzer (around 1623-1680), Kapellmeister (Director of Music at the Court Chapel) and favourite of the emperor, and Heinrich Ignaz Franz Biber, who had gained a foothold in Salzburg in 1670.

Before he took office in Olomouc, Karl Graf Liechtenstein-Castelkorn was dean of Salzburg cathedral chapter and enjoyed the great esteem of the Archbishop of Salzburg, Max Gandolph. Did Muffat perhaps try to gain access to the Archbishop of Salzburg in this way? Whether Biber acted thereby as intermediary or Muffat himself procured this job on the basis of his own contacts with high dignitaries, remains a matter of conjecture.

By December 1678 at the latest, Muffat had arrived in Salzburg and become a member of the Hofkapelle. A year later, Biber moved up from court violinist to deputy Kapellmeister. Biber and Muffat, who was nine years his junior, worked together at the court and the cathedral for ten years – two musicians, who are now counted amongst the elite of high baroque musicians.



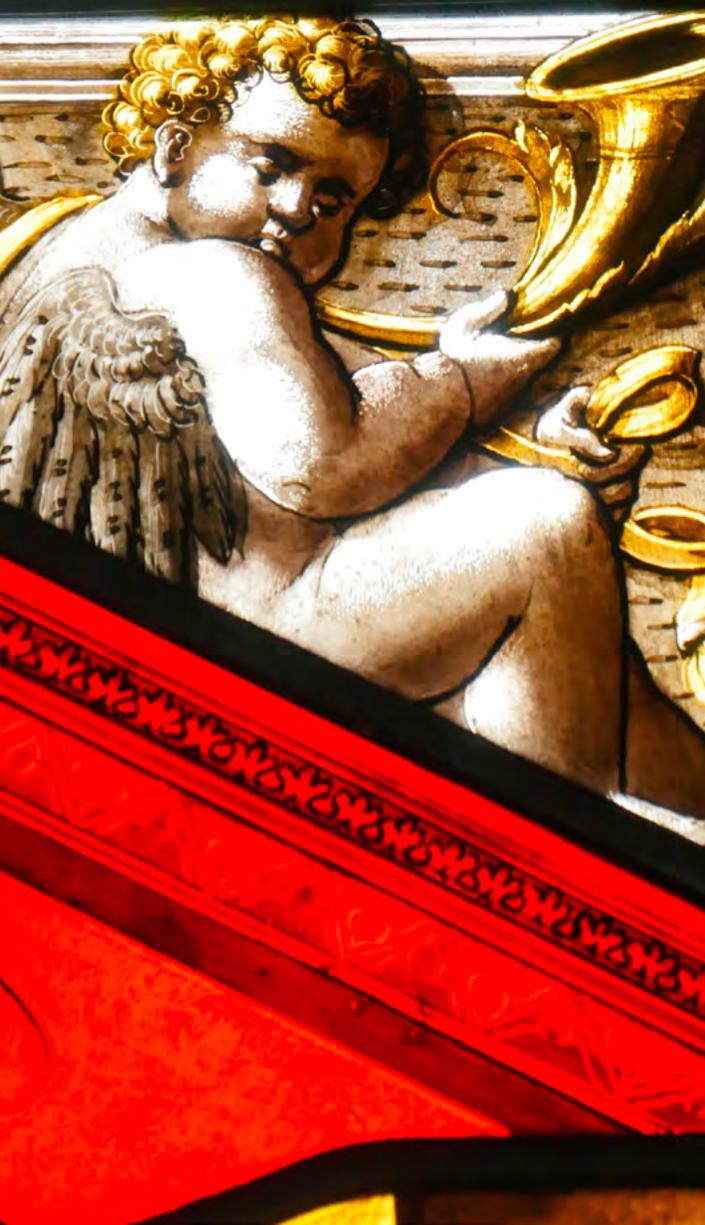
When the court's director of music, Andreas Hofer (c. 1629-1684), died in February 1684, Biber, who unlike Muffat could already boast extensive compositions, was appointed Kapellmeister. Nevertheless Prince Archbishop Max Gandolph obviously appreciated his court organist, Georg Muffat, as well, as he allowed him to study in Rome with Bernardo Pasquini (1637-1710) in 1681 in order to further his education as an organist. During this stay, Muffat had contact with other notable figures in the Roman music scene of the day too, including Arcangelo Corelli. As such, he was given the opportunity to familiarise himself with the new Italian instrumental style, which he had barely known until then.

A major event ended this "study trip" after ten months: Salzburg celebrated the 1100<sup>th</sup> anniversary of the founding of the Archbishopric of Salzburg by St. Rupert, which necessitated Muffat's presence. This anniversary provided the opportunity to honour the Archbishopric of Salzburg in a manner appropriate to its importance. Prince Archbishop Max Gandolph, 67<sup>th</sup> successor of St. Rupert, was showered with dedications. Music was also granted its proper place thereby, both in performances and in printed works by composing court musicians. With his *Armonico Tributo*, Muffat contributed a collection of five chamber sonatas (*concerti grossi*), in which he explored for the first time the new instrumental style he had got to know during his stay in Rome.

The ultimate deciding factor for Muffat's reattempt to secure the post of imperial court organist – with the dedication of the *Apparatus musico-organisticus Opus secundum* to Emperor Leopold I on the occasion of the coronation of Joseph I as King of the Romans in Augsburg in 1690 – can only be explained by the high repute associated with it. Emperor Leopold I (r. 1658-1705) was not only a music lover, but also a creative musician and maintained a superlatively staffed *Hofkapelle*. Amongst its ranks for the first time was an Austrian violin virtuoso and composer, Johann Heinrich Schmelzer, who decisively influenced the development of the sonata and suite before Biber.

It is conceivable that Muffat may have turned his back on Salzburg due to the envy and resentment of his colleagues. In his last publication, the *Instrumental Music* (Passau, 1701), that Muffat dedicated to the Salzburg provost Maximilian Ernst Graf Scherffenberg, he thanked his patron for his support: "*Had the evil envy sharpened its teeth upon us / so had he learned to fear a Hercules in your most countly graciousness / who tore aparte the throat of the monster.*" Should one think of Kapellmeister Heinrich Ignaz Franz Biber in this context, who had become Muffat's biggest competitor as a composer?

In Munich at the beginning of 1690, the Passauer prince bishop Johann Philipp Graf Lamberg (r. 1690-1712) personally offered Muffat the post of Kapellmeister and tutor to the young squires at his residence at Passau. After initial hesitation, Muffat finally arrived there at Easter 1690.



### Completion of his life's work as court Kapellmeister of the prince bishop of Passau

Johann Philipp Graf Lamberg was elected prince bishop by the Passau cathedral chapter in May 1689. The Episcopal ordination did not take place, however, until Pentecost Sunday of the year 1690 in Passau Cathedral. For this, Muffat's presence was expected in Passau. Muffat found in his new employer a politically active diplomat, who was held in high esteem by Emperor Leopold I and at whose suggestion he was appointed a cardinal by the pope.

Prior to his death on 23<sup>rd</sup> February 1704 in Passau, Muffat published three further collections that, together with the two Salzburg publications, determine his significance in today's European music history: in Augsburg in 1695 the *Florilegium primum*; in Passau the *Florilegium secundum* in 1698 and in 1701 the *Instrumentalmusik*. If one asks oneself the question of whether Muffat appeared in print as a composer of vocal church music in Salzburg or Passau, however, one will be disappointed by the answer.

**"... *syns he [Muffat] left behinde no more than three Masses, an Offertory and two Salve Reginas, whiche he regretted on his deathbed ...*"** (Benedict Anton Aufschnaiter, 1724)

From the few works of church music that Muffat's successor in Passau, Benedict Anton Aufschnaiter (1665-1742) mentioned in a letter of 19<sup>th</sup> April 1724 to the Passau prince bishop Joseph Lamberg, regrettably only a single work has survived: a large-scale mass composition entitled *Missa in labore requies* for 24 voices for two vocal and three instrumental choirs and basso continuo, the autograph score of which Joseph Haydn acquired from the estate of the Muffat family.

How the score came to be in Haydn's possession is at present a matter of supposition. Perhaps he procured it from Gottlieb Muffat (1690-1770), the son of Georg Muffat and imperial court organist. After Haydn's death in 1709, it was offered for sale in March 1810 in the "Catalog" of the "artistic things left behind by Joseph Haydn" (*der hinterbliebenen Joseph Haydnischen Kunstsachen*). The court's deputy director of music (Vizekapellmeister), Joseph Eybler, showed interest in acquiring it. Whether he actually bought it, however, remains a moot point. In the end it came into the music collection of the Esterházy princes and is currently held at the Széchényi National Library in Budapest.

The mass was classified by researchers in the category of compositions dubiously ascribed to Muffat until 1991 and remained unnoticed up to this point, even though it is documented in Eitner's *Biographisch-Bibliographischen Quellen-Lexikon* (Leipzig 1900–1904) under the reference to Eisenstadt. Why this unique work was not taken seriously can only remain a matter of conjecture. Obviously Muffat's instrumental works, which have been preserved in five printed collections, were so convincing not only to his contemporaries but also to subsequent generations of musicians, that they did not want even to acknowledge his sacred vocal music.

There is no doubt as to the authenticity of the handwritten transcript. Only the specific purpose remains unclear. Did Muffat compose the mass already for Salzburg Cathedral or was it intended for the consecration of the Bishop of Passau, Prince Bishop Johann Philipp, at Pentecost in 1690 in Passau Cathedral? The 24-voice and



five-choir conception of the mass – five trumpets with timpani, two cornets and three trombones, two violins and three viols, two four-part vocal choirs and basso continuo – points on the one hand points to use in Salzburg Cathedral with its four balconies at the intersection of the nave. On the other hand, the title of the mass suggests a commissioned work that Muffat had prepared for the subsequent consecration of the prince bishop in Passau cathedral, perhaps whilst still at Salzburg. The title chosen by Muffat, which refers to the line “In labore requies” of the Pentecostal sequence “Veni Sancte Spiritus”, is rather unusual for the time and could point to the episcopal consecration on Pentecost Sunday in Passau Cathedral. Then again the title could also refer to Muffat’s mental state at the Salzburg court:

*In labore requies / In aestu temperies / In fletu solatium.*

In labour you are rest / In heat temperance / In tears solace.

#### **Instrumental music in the liturgy – the *Sonata all’ Epistola***

In a letter to Padre Martini, Wolfgang Amadeus Mozart conveyed in 1776 the course of the mass liturgy, as he experienced it at Salzburg Cathedral from his youth. In it, he also mentioned the *Sonata all’ Epistola*. With 17 works in this genre, Mozart followed a tradition that reached back to the early 17<sup>th</sup> century.

Already in a print of music by Stefano Bernardi, first Kapellmeister at the newly constructed Salzburg Cathedral (opened in 1628), there is a *Sonata all’ Epistola*. At the latest from this time onwards, it was common practice that in the cathedral liturgy at solemn services, in addition to the settings of the ordinary and the offertory, instrumental music for a wide variety of forces was used. Bernardi’s successors kept to this tradition. Music-making according to Italian models in several vocal and instrumental choirs also entered into the musical practice at Salzburg Cathedral and was not abandoned until the middle of the 19<sup>th</sup> century.

Heinrich Ignaz Franz Biber, who arrived in Salzburg in 1670, devoted himself to spiritual-liturgical instrumental music in two of his printings: the *Sonatae tam aris quam aulis servientes* (1676) – “Sonatas serving both the altar and the court” – and *Fidicinium sacro-profanum* (1682/83) – “Music sacred and profane for stringed instruments”. He followed therein no longer the models of Venetian music from the beginning of the 17<sup>th</sup> century, however, but those magnificent and large-scale sonatas that contributed at the Viennese court to the glorification of the “Ecclesia triumphans” in the person of Emperor Leopold I by his Kapellmeisters, the Veronese Antonio Bertali (1605-1669) and the Lower Austrian Johann Heinrich Schmelzer (c. 1623-1680). Both Bertali and Schmelzer influenced not only Biber’s training, but also the further development of instrumental music, which began to emancipate itself from the domination of Italy and spawned independence.



## CAPPELLA MURENSIS

The Cappella Murensis was founded by Johannes Strobl in 2002 as the professional vocal ensemble of the Abbey Church of Muri. According to the musical task in hand, the Cappella Murensis performs as an ensemble of vocal soloists, a chamber choir, or a Gregorian choir. One of the main focuses of Johannes Strobl and the Cappella Murensis is church music of the 16<sup>th</sup> to the 18<sup>th</sup> centuries, which is particularly suited to performance in the Abbey Church of Muri. In this period, the contribution of historical organs belongs of course *de facto* to the musical practice: alongside all forms of polychorality, particular attention is devoted to the connection between organ music and Gregorian chant that forms part of the Benedictine heritage of the Abbey Church of Muri.

With the Cappella Murensis, Johannes Strobl regularly organises performances of liturgical compositions that have been re-discovered in Swiss monasteries, which are also documented in radio recordings. Thus the ensemble has performed at the Festival international des musiques sacrées in Fribourg, at the International Bach Festival in Schaffhausen, in the banqueting hall of the monastery at Einsiedeln, in St. Gallen Cathedral, and at the Early Music Festival in Utrecht.

In collaboration with Thilo Hirsch and the ensemble arcimbolito, the Cappella Murensis has previously issued a recording of Johann Valentin Rathgeber's "Missa solennis in D" op. 12/12 with audite. A second SACD, "Polychoral Splendour", with polychoral works by Heinrich Schütz and Giovanni Gabrieli, was awarded the distinction of the International Classical Music Award 2013.



## LES CORNETS NOIRS

In recent years the instrumental ensemble Les Cornets Noirs, which specialises in Italian and German Early Baroque music, has made a name for itself internationally. Founded in 1997 by Gebhard David and Bork-Frithjof Smith, the main interest of the group lies in solo and ensemble literature for the cornett (It. cornetto, Fr. cor-net – also called “black cornett” because of its leather covering), which experienced its heyday from the middle of the 16<sup>th</sup> to the late 17<sup>th</sup> century north and south of the Alps.

Les Cornets Noirs were prize winners in the concours musica antiqua at the Festival van Vlaanderen Brugge 2000. Since then, the ensemble has performed at festivals in Switzerland, Austria, Germany, the Czech Republic, Poland, France, Luxemburg, Italy, and Portugal, both with their own programmes and in collaboration with vocal groups for the performance of large-scale Early Baroque works by Giovanni Gabrieli, Heinrich Schütz, Claudio Monteverdi, Georg Muffat, Heinrich Ignaz Franz Biber, and their contemporaries.

Les Cornets Noirs have also already issued two successful recordings with audite („Echo & Risposta“ and „Polychoral Splendour“).



### JOHANNES STROBL

The Austrian-born musician Johannes Strobl received his first piano and organ lessons at the music school of Spittal an der Drau with Hermann Zeyß. He graduated from the Hochschule für Musik und Darstellende Kunst “Mozarteum” in Salzburg with Heribert Metzger and was awarded distinctions in both his teaching and soloist diploma in organ and his advanced degree in Catholic Church Music. This was followed by comprehensive studies in Early Music at the Schola Cantorum Basiliensis with Jean-Claude Zehnder (organ), Jörg-Andreas Bötticher (harpsichord), Jesper Christensen (figured bass) und Rudolf Lutz (improvisation), and additional masterclasses with Michael Radulescu, Luigi Ferdinando Tagliavini, Harald Vogel, Almut Rössler and James David Christie.

Johannes Strobl was a prize winner at the Paul Hofhaimer competition in Innsbruck in 1998. His musical activities as a soloist and ensemble player have taken him to many European countries and further afield to Israel, Japan, the US, Brasil, and Argentina.

Since 2001, Johannes Strobl has been employed as Director of Music of the Catholic parish of Muri in the Swiss canton of Aargau. In this role, he oversees the important historical organs of the church of the former Benedictine monastery and is artistic director of a distinguished concert series. He also teaches Improvisation and Liturgical Organ Playing at the Hochschule Luzern in the music faculty’s department of church music.

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Abbey Church of Muri

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Bernhard Kägi, Muri (p. 10 + 12)  
Detail from the stained glass windows of the cloister in Muri,  
dating principally from 1554/1558 from the workshop of Carl von Egeri of Zurich.  
It is one of the finest examples of Swiss Renaissance glass painting.

art direction and design:

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